

Verbatim: A new technique in contemporary drama

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Abstract

This article analyzes verbatim as a new technique in contemporary drama. It gives historical background for developing of verbatim in Russia, and presents a brief review of verbatim pieces in modern Russian theater. Verbatim in Russia created an opportunity to break with classical repertoire theater and traditional means of reflecting the reality. Giving voice to the marginal, verbatim, to certain extent, conducted the mission of social therapy, paving the way to open discussion of the most topical issues. The majority of verbatim texts cannot be reviewed stand-alone without methods of their adaptation. The main generic principle of docudrama is the incorporation of genuine document into the dramatic text in order to substitute fictional a plot by real events. Verbatim plays are often mono-plays or plays with the limited amount of characters. Verbatim aroused indisputable interest and inspired Russian playwrights to create plays of various genres and topics. For Russian New Drama verbatim signified not only experimentation but an opportunity to break with classical repertoire theater and its traditional means of representing the reality.

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Keywords

Classical repertoire theater, Documentary drama, Russian theater, Verbatim